

CAMILLE SAINT-SAËNS

LE CARNAVAL DES ANIMAUX

GRANDE FANTAISIE ZOOLOGIQUE

*POUR : 2 VIOLONS, ALTO, VIOLONCELLE,
CONTRE-BASSE, FLUTE, CLARINETTE,
HARMONICA & XYLOPHONE.*



DURAND S.A. Editions Musicales

23.50/6

C. SAINT-SAËNS

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LE CARNAVAL DES ANIMAUX

NOTICE

C'est en Février 1886 que fut composé "LE CARNAVAL DES ANIMAUX". L'auteur voulait l'offrir comme surprise au concert annuel du Mardi-Gras du violoncelliste Lebouc, gendre du fameux chanteur Nourrit. Saint-Saëns avait eu jadis l'intention d'écrire ce Carnaval pour ses élèves de Niedermeyer, mais le temps lui avait fait défaut. Les artistes qui interprétèrent l'œuvre, avec Lebouc, pour la première fois, furent Saint-Saëns, Diémer, Taffanel, Turban, Mauriu, Prioré, Dailly et Tourcy.

Quelques jours plus tard, le CARNAVAL DES ANIMAUX était repris à la Société de "La Trompette", chez Lemoine, pour fêter la Mi-Carême, et le bruit en venait jusqu'aux oreilles de Liszt, de passage à Paris, qui fit demander par Madame Viardot s'il lui serait possible d'entendre chez elle la fantaisie zoologique le 2 Avril suivant; la séance eut lieu dans la plus stricte intimité.

L'auteur, après avoir permis, pendant quelques années, l'audition de cette œuvre dans des conditions spéciales d'exécution, l'avait, par la suite, défendue. Une disposition spéciale de son testament a levé l'interdit et permis l'édition de cette fantaisie charmante, où la musique exquise se mêle à la plaisanterie de bon aloi.

Nous en sommes d'autant plus reconnaissants à l'illustre Maître, que de nombreux professeurs de musique utilisent avec succès le CARNAVAL DES ANIMAUX en le jouant à leurs petits élèves ou en leur faisant entendre des enregistrements phonographiques, et en commentant chaque morceau par des historiettes ou des descriptions appropriées sur les animaux mis en scène.

Maintenant, quelques mots de musicographie :

Dans le n° IV, "TORTUES", l'auteur s'est servi de deux motifs "d'ORPHÉE AUX ENFERS" d'Offenbach, qu'il a ornés de ses harmonies. Il s'agit d'abord d'un extrait du ballet final et ensuite de quelques mesures du final du premier acte.

Dans le n° V, "L'ÉLÉPHANT", l'auteur emprunte quelques mesures au BALLET DES SYLPHES de LA DAMNATION DE FAUST, de Berlioz, avec un léger souvenir du SONGE D'UNE NUIT D'ÉTÉ de Mendelssohn.

Dans le n° XII, "FOSSILES", interviennent des motifs de J'AI DU BON TABAC, AH ! VOUS DIRAI-JE MAMAN, LA DANSE MACABRE, PARTANT POUR LA SYRIE, et l'air de Rosine du BARBIER DE SÉVILLE.

Nous profitons de l'occasion qui nous est offerte ici pour remercier MM. Heugel et Costallat et C^{ie} pour l'autorisation qu'ils ont bien voulu nous donner de reproduire les quelques mesures d'ORPHÉE AUX ENFERS et de la DAMNATION DE FAUST.

Les Éditeurs.

NOTE

"LE CARNAVAL DES ANIMAUX" was composed in February 1886. The author wished to offer it as a surprise at the annual Shrove Tuesday concert given by the cellist Lebouc, son-in-law of the famous singer Nourrit. Saint-Saëns had formerly intended to write this Carnival for his pupils of the Ecole Niedermeyer, but was not able to do so for want of time. The artists who performed the work, with Lebouc, for the first time, were Saint-Saëns, Diémer, Taffanel, Turbau, Mauriu, Prioré, Dailly and Tourcy.

A few days later, "LE CARNAVAL DES ANIMAUX" was repeated at the Society of "La Trompette" at Lemoine's, to celebrate mid-Lent, and reports of it reached the ears of Liszt, passing through Paris, who enquired through Madame Viardot whether it would be possible for him to hear the zoological fantasy at her house on the 2nd April following; the hearing took place in the strictest privacy.

After having allowed this work to be played on special conditions of performance for a few years, the author had later forbidden it. A special provision in his will lifted the interdict and permitted the publication of this charming fantasy, where the exquisite music is blended with humour of a high order.

We are all the more grateful to the illustrious composer for this work, because numerous teachers of music use "LE CARNAVAL DES ANIMAUX" with success in playing it to their young pupils or in making them listen to gramophone recordings, commenting on each piece with short tales or suitable descriptions of the animals on the scene.

Now a few words about the music :

In n° IV, "TORTOISES", the author used two themes from Offenbach's "ORPHEUS IN THE UNDERWORLD", which he embellished with his harmonies. Those concerned are, first an extract from the final ballet and later a few bars from the finale of the first act.

In n° V, "THE ELEPHANT", the author has borrowed a few bars from the DANCE OF THE SYLPHS from Berlioz, "THE DAMNATION OF FAUST", with a slight recollection of Mendelssohn's "MIDSUMMER NIGHT'S DREAM".

In n° XII, "FOSSILS", are interposed themes from "J'AI DU BON TABAC", AH ! VOUS DIRAI-JE MAMAN", "DANSE MACABRE", "PARTANT POUR LA SYRIE" and Rosina's aria from "THE BARBER OF SEVILLE".

We take this opportunity to thank MM. Heugel and Costallat et C^{ie} for their kind permission to reproduce the few bars from "ORPHEUS IN THE UNDERWORLD" and "THE DAMNATION OF FAUST".

The Publishers.

LE CARNAVAL DES ANIMAUX

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NOMENCLATURE DES INSTRUMENTS

Deux Pianos, deux Violons, Alto, Violoncelle, Contrebasse,
Flûte (et Petite Flûte), Clarinette Sib et Ut, Harmonica, Xilophone.

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LE CARNAVAL DES ANIMAUX

GRANDE FANTAISIE ZOOLOGIQUE

C. SAINT-SAËNS

N° 1

Introduction et Marche royale du Lion

Andante maestoso

1er PIANO

2d PIANO

1er VIOLON

2d VIOLON

ALTO

VIOLONCELLE

CONTREBASSE

1er Piano

2d Piano

1er violon

2d violon

Alto

Violoncelle

C.B.

1er Piano

2d Piano

1er von

2d von

Alto

velle

C.B.

2 Allegro non troppo

1er Piano

2d Piano

Allegro non troppo

1er von

2d von

Alto

velle

C.B.

Più allegro

3

1er
Piano2d
Piano

Più allegro

1er von

2d von

Alto

vella

C.B.

1er
Piano2d
Piano

1er von

2d von

Alto

vella

C.B.

4

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Violoncelle

C. B.

8

5

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Violoncelle

C. B.

1er Piano

2d Piano

1er von

2d von

Alto

velle

C.B.

arco

8^a bassa

ff

1er Piano

2d Piano

1er von

2d von

Alto

velle

C.B.

pizz.

arco

8^a bassa

ff

6

8

1er Piano

2d Piano

1er von

2d von

Alto

velle

C.B.

7

8

1er Piano

2d Piano

1er von

2d von

Alto

velle

C.B.

8

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

velle

C.B.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

velle

C.B.

8^a bassa

N° 2

Poules et Coqs

Allegro moderato

CLARINETTE
en Sib1^{er} PIANO2^d PIANO1^{er} VIOLON2^d VIOLON

ALTO

Allegro moderato

1^{er}
Piano1^{er} von2^d von

Alto

2^d
Piano1^{er} von2^d von

Alto

1

*en trainant**p*

2

Cl

1^{er} von

2^d von

Alto

en trainant

p

f

3

3

Animato

Cl.

1^{er} von

2^d von

Alto

ff

3

1^{er} von

2^d von

Alto

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

ff

ff

N° 3

Hémiones

(Animaux véloces)

Presto furioso1^{er} PIANO2^d PIANO

1^{er} Piano

2^d Piano

This system contains the first two systems of the musical score. Each system consists of a grand staff with a treble and bass clef. The tempo is 'Presto furioso'. The first system is marked with a forte 'f' dynamic. The second system continues the melodic and harmonic development. Both systems feature eighth-note patterns in the right hand and more complex rhythmic figures in the left hand. A first ending bracket labeled '1' is present at the end of the second system.

1^{er} Piano

2^d Piano

This system contains the third and fourth systems of the musical score. The notation continues with similar eighth-note patterns and complex left-hand figures. The first ending bracket labeled '1' is repeated at the end of the fourth system.

1^{er} Piano

2^d Piano

This system contains the fifth and sixth systems of the musical score. The musical material continues with consistent eighth-note textures and dynamic markings. The first ending bracket labeled '1' is repeated at the end of the sixth system.

1er Piano

2d Piano

1er Piano

2d Piano

2

sf

1er Piano

2d Piano

sf

1er Piano

2d Piano

3

sf

1er Piano

2d Piano

8

ff

N° 4

Tortues

Andante maestoso

1^{er} PIANO

1^{er} VIOLON

2^d VIOLON

ALTO

VIOLONCELLE

CONTREBASSE

(★)

1

1^{er} Piano

1^{er} von

2^d von

Alto

velle

C.B.

(★) Motif extrait de "Orphée aux Enfers" d'Offenbach et reproduit avec l'autorisation de M. Heugel, Editeur-Propriétaire.

1^{er} Piano

(★)

1^{er} von

2^d von

Alto

velle

C. B.

2

1^{er} Piano

1^{er} von

2^d von

Alto

velle

C. B.

Rit.

8

1^{er} Piano

Rit.

1^{er} von

2^d von

Alto

velle

C. B.

(★) Voir la note page 12

N° 5

L'Éléphant

Allegretto pomposo

2^d PIANO

CONTREBASSE

2^d Piano

C. B.

1

2^d Piano

C. B.

(*)

mf

2^d Piano

C. B.

2

(*) Motif extrait du "Ballet des Sylphes" de Berlioz et reproduit avec l'autorisation de M.M. Costallat & C^{ie}, Editeurs-Propriétaires.

2d Piano

C. B.



This system contains the first two staves of the musical score. The upper staff is labeled '2d Piano' and the lower staff is labeled 'C. B.'. Both staves are in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music consists of chords and single notes, with some beamed eighth notes in the 'C. B.' staff.

2d Piano

C. B.

3



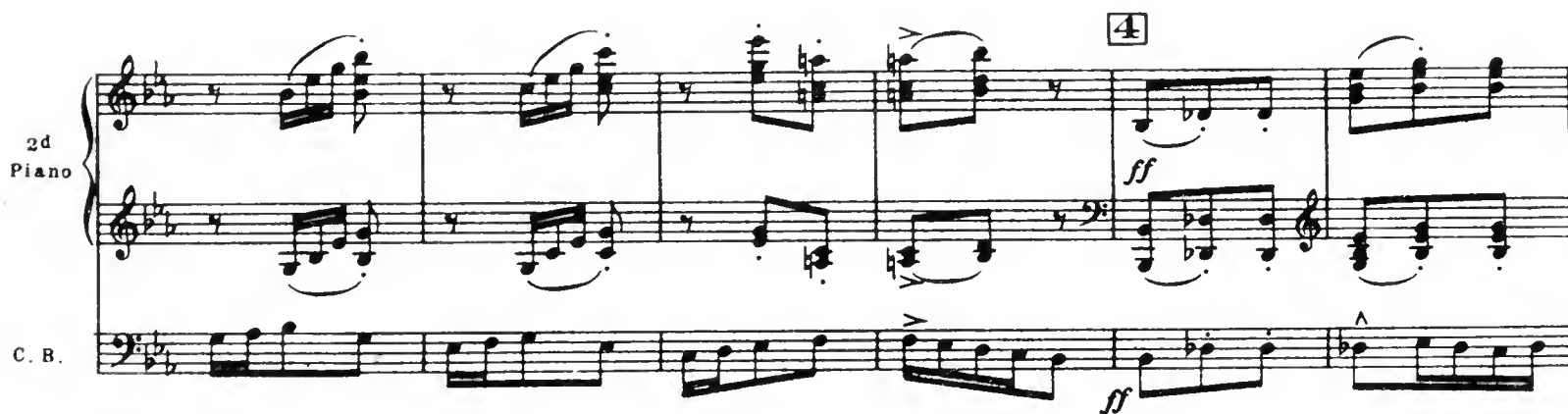
This system contains the next two staves. The upper staff is labeled '2d Piano' and the lower staff is labeled 'C. B.'. A measure number '3' is enclosed in a box above the third measure of the upper staff. The music continues with chords and melodic lines, including some slurs and accents.

2d Piano

C. B.

4

ff



This system contains the next two staves. The upper staff is labeled '2d Piano' and the lower staff is labeled 'C. B.'. A measure number '4' is enclosed in a box above the fifth measure of the upper staff. The music features a forte fortissimo (*ff*) dynamic marking in the fifth measure of the upper staff.

2d Piano

C. B.



This system contains the final two staves of the page. The upper staff is labeled '2d Piano' and the lower staff is labeled 'C. B.'. The music concludes with various chordal textures and melodic fragments.

N° 6

Kangourous

Moderato Accel. Rit.

1^{er} PIANO

2^d PIANO

p *pp*

Accel. Rit.

1^{er} Piano

2^d Piano

p *pp*

Accel. Rit.

1^{er} Piano

2^d Piano

p

Poco rit. Rit.

1^{er} Piano

2^d Piano

p *pp*

N° 7

Aquarium

Andantino

FLÛTE

HARMONICA

1^{er} PIANO

2^d PIANO

Andantino

Sourdine

1^{er} VIOLON

2^d VIOLON

ALTO

VIOLONCELLE

Fl.

Harm.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

velle

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

Velle

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

Velle

1

Fl.

Harm.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

Velle

Fl.

Harm.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

Velle

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

Velle

2

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

Velle

Fl.

Harm.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

Velle

Fl.

Harm.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

Velle

3

Fl.

Harm.

1er Piano

3d Piano

1er von

2d von

Alto

vcllo

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

vcllo

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

velle

4

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

velle

pizz.

pizz.

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

volle

pizz.

arco

pizz.

arc.

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

volle

ppp

Red

Red

ôtez la Sourdine

ôtez la Sourdine

ôtez la Sourdine

ôtez la Sourdine

N° 8 Personnages à longues oreilles

Tempo ad lib. 8...

1^{er} VIOLON

2^d VIOLON

1^{er} violon

2^d violon

1^{er} violon

2^d violon

1^{er} violon

2^d violon

2

dim..

N° 9 Le coucou au fond des bois

Andante

CLARINETTE
en SI \flat
(sans la coulisse)

1^{er} PIANO

2^d PIANO

una corda pp

una corda pp

1

Cl.

1er Piano

2d Piano

sempre pp

2

Cl.

1er Piano

2d Piano

Cl.

1er Piano

2d Piano

Red

3

Cl.

1er Piano

2d Piano

4

Cl.

1er Piano

2d Piano

dim. sine al fine

Cl.

1er Piano

2d Piano

N° 10

Volière

Moderato grazioso

FLÛTE

1^{er} PIANO

2^d PIANO

1^{er} VIOLON

2^d VIOLON

ALTO

VIOLONCELLE

CONTREBASSE

p

pizz.

p

pizz.

p

Fl.

1^{er} Violon

2^d Violon

Alto

Violoncelle

C B

1

Fl.

1^{er} Violon

2^d Violon

Alto

Vclle

C. B.

Fl.

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Vclle

C. B.

Fl.

1st
Piano

2^d
Piano

1st Violon

2^d Violon

Alto

cello

C.B.

This musical score is for the piece 'L'Espresso' by Franz Liszt, arranged for Flute, Piano, and Voice. The score is written in 3/4 time and consists of two measures. The Flute part begins with a melodic line in the first measure, followed by a rapid, ascending scale in the second measure. The Piano part provides harmonic support with chords in the first measure and a rhythmic pattern of eighth notes in the second measure. The Voice part enters in the second measure with a melodic line. The score is written in G major and 3/4 time.

Fl.

1er Piano

2d Piano

1er von

2d von

Alto

velle

C. B.

Fl.

1^{er} Piano

2^d Piano

1^{er} violon

2^d violon

Alto

Violoncelle

C. B.

8

3

Fl.

1^{er} Piano

2^d Piano

1^{er} violon

2^d violon

Alto

Violoncelle

C. B.

8

Fl.

1^{er} Piano

2^d Piano

1^{er} violon

2^d violon

Alto

Violoncelle

C. B.

sul ponticello

sul ponticello

sul ponticello

arco

pp sul ponticello

Fl.

1^{er} Piano

2^d Piano

1^{er} violon

2^d violon

Alto

Violoncelle

C. B.

4

Fl.

1^{er} Piano

2^d Piano

1^{er} violon

2^d violon

Alto

Violoncelle

C. B.

Fl.

1^{er} Piano

2^d Piano

1^{er} violon

2^d violon

Alto

Violoncelle

C. B.

N° 11

Pianistes^(*)

Allegro moderato

1^{er} PIANO^(*)

2^d PIANO^(*)

Allegro moderato

1^{er} VIOLON

2^d VIOLON

ALTO

VIOLONCELLE

CONTREBASSE

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

velle

C.B.

(*) Les exécutants devront imiter le jeu d'un débutant et sa gaucherie (Note des Editeurs)

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Violoncelle

C. B.

2

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Violoncelle

C. B.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

velle

C. B.

3

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

velle

C. B.

4

1^{er} Piano *ff*

2^d Piano *ff*

1^{er} violon

2^d violon

Alto

Violoncelle

C. B.

1^{er} Piano

2^d Piano

1^{er} violon

2^d violon

Alto

Violoncelle

C. B.

N° 12

Fossiles

Allegro ridicolo

CLARINETTE
en Si b

XILOPHONE

1^{er} PIANO2^d PIANO1^{er} VIOLON2^d VIOLON

ALTO

VIOLONCELLE

CONTREBASSE

1

Cl.

Xil.

1^{er} Piano

2^d Piano

1^{er} violon

2^d violon

Alto

Violoncelle

C. B.

arco

pizz.

Cl.

Xil

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Vclle

C. B.

ff

8

arco

pizz.

Cl.

Xil

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Vclle

C. B.

p

arco

pizz.

2

Cl.

Xil.

1er Piano

2d Piano

1er violon

2d violon

Alto

Violoncelle

C. B.

arco

arco

p scherz.

Cl.

Xil.

1er Piano

2d Piano

1er violon

2d violon

Alto

Violoncelle

C. B.

ff

p scherz.

p

p

p

p

p

3

Cl.

Xil.

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Velle

C. B.

ff

pizz.

ff

pizz.

ff

pizz.

ff

pizz.

ff

Cl.

Xil.

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Velle

C. B.

ff

8

8

arco

arco

arco

arco

arco

Cl.

XII.

1er Piano

2d Piano

1er violon

2d violon

Alto

Violoncelle

C. B.

pizz.

arco

ff

8

1

8

Cl.

XII.

1er Piano

2d Piano

1er violon

2d violon

Alto

Violoncelle

C. B.

pizz.

arco

p^o spress.

p

8

7

5

Cl.

Xil.

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Violoncelle

C.B.

cresc.

pp

p

pizz.

p

p

p

p

p

Cl.

Xil.

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Violoncelle

C.B.

f

brillante

f

f

arco

arco

arco

arco

6

Cl.

Xil.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

velle

C. B.

ff

ff

ff

ff

ff

ff

Cl.

Xil.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

velle

C. B.

ff

8-

ff

arco

ff

N° 13

Le Cygne

Andantino grazioso

VIOLONCELLE

1^{er} PIANO

2^d PIANO

p

pp

ad

pp

ad

vclle

1^{er} Piano

2^d Piano

p

pp

ad

pp

ad

velle

1er Piano

2d Piano

First system of music. The vocal line (velle) features a long note with a slur. The first piano (1er Piano) part consists of a continuous eighth-note accompaniment. The second piano (2d Piano) part has a sparse accompaniment with chords and rests.

velle

1er Piano

2d Piano

I

Second system of music. The vocal line (velle) has a melodic line with a box labeled 'I' above it. The first piano (1er Piano) part consists of a continuous eighth-note accompaniment. The second piano (2d Piano) part has a sparse accompaniment with chords and rests.

velle

1er Piano

2d Piano

8

Third system of music. The vocal line (velle) features a long note with a slur. The first piano (1er Piano) part consists of a continuous eighth-note accompaniment. The second piano (2d Piano) part has a sparse accompaniment with chords and rests, including a measure marked '8'.

velle

1^{er} Piano

2^d Piano

8

velle

1^{er} Piano

2^d Piano

8

velle

1^{er} Piano

2^d Piano

2

8

velle

1^{er} Piano

2^d Piano

p

velle

1^{er} Piano

2^d Piano

velle

1^{er} Piano

2^d Piano

3

mf

velle

1^{er} Piano

2^d Piano

dim.

velle

1^{er} Piano

2^d Piano

Rit. Lento a Tempo

pp

8-

velle

1^{er} Piano

2^d Piano

Rit.

pp

N° 14

Final

Molto allegro

PETITE FLûTE

CLARINETTE en UT

HARMONICA

XILOPHONE

1^{er} PIANO

2^d PIANO

Molto allegro

1^{er} VIOLON

2^d VIOLON

ALTO

VIOLONCELLE

CONTREBASSE

The musical score is written for a full orchestra. The first four measures are marked 'Molto allegro'. The fifth measure begins a new section, also marked 'Molto allegro'. The instruments listed on the left are: PETITE FLûTE, CLARINETTE en UT, HARMONICA, XILOPHONE, 1^{er} PIANO, 2^d PIANO, 1^{er} VIOLON, 2^d VIOLON, ALTO, VIOLONCELLE, and CONTREBASSE. The score shows the first four measures of the piece, with the fifth measure starting a new section marked 'Molto allegro'.

pta Fl.

Cl.

Harm.

Xil.

1er Piano

2d Piano

1er von

2d von

Alt.

velle

C.B.

I

pta Fl.

Cl.

1er Piano

2d Piano

1er von

2d von

Alt.

velle

C.B.

pizz.

p

pte Fl.

Cl.

1er Piano

2d Piano

1er von

2d von

Alt.

velte

C. B.

p

pte Fl.

Cl.

1er Piano

2d Piano

1er von

2d von

Alt.

velte

C. B.

cresc.

cresc.

cresc.

cresc.

pte Fl.

Cl.

Harm.

Xyl.

3

1er Piano

2d Piano

1er Von

2d Von

Alt.

velle

C.B.

arco

1er Piano

2d Piano

1er Von

2d Von

Alt.

velle

C.B.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alt.

velle

C. B.

8

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alt.

velle

C. B.

4

1^{er} Piano

2^d Piano

1^{er} Von

2^d Von

Alt.

Velle

C. B.

This system contains measures 1 through 3 of the piece. The piano parts (1^{er} and 2^d) play intricate sixteenth-note figures. The vocal parts (1^{er} Von, 2^d Von, Alt., and Velle) follow a rhythmic pattern of eighth notes and rests. The C.B. part provides a simple accompaniment of eighth notes.

1^{er} Piano

2^d Piano

1^{er} Von

2^d Von

Alt.

Velle

C. B.

This system contains measures 4 through 6. The piano parts continue with their complex sixteenth-note patterns. The vocal parts maintain their rhythmic accompaniment. The C.B. part continues with its simple eighth-note pattern. A dashed line with the number 8 above it spans across measures 4, 5, and 6, likely indicating a measure repeat or a specific performance instruction.

5

[illegible]

6

pte Fl.

Cl.

Harm.

Xil.

1er Piano

2d Piano

1er von

2d von

Alt.

velle

C.B.

pte Fl.

Cl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alt.

velle

C.B.

58

7

pic Fl.

Cl.

Harm.

8

1er Piano

2d Piano

1er von

2d von

Alt.

vello

C. B.

1er Piano

2d Piano

1er von

2d von

Alt.

vello

C. B.

p

p

p

p

1er Piano

2d Piano

1er von

2d von

Alt

velle

C. B.

cresc.

cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

8

Detailed description: This system contains measures 1 through 4 of the musical score. The piano accompaniment (1st and 2nd Piano) features arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand. The vocal ensemble (1st and 2nd voices, Alto, Tenor, Bass) enters in measure 4 with a melodic line. The 1st voice part is marked *p cresc.* and the other vocal parts are marked *cresc.* A rehearsal mark '8' is placed above the first piano staff at the beginning of measure 1.

1er Piano

2d Piano

1er von

2d von

Alt.

velle

C. B.

f

f

f

f

f

f

8

Detailed description: This system contains measures 5 through 8. The piano accompaniment continues with arpeggiated figures, marked with a forte *f* dynamic in measure 6. The vocal ensemble continues their melodic line, also marked with a forte *f* dynamic in measure 6. The 1st and 2nd voice parts have a slur over measures 7 and 8. Rehearsal marks '8' are placed above the 1st and 2nd piano staves at the beginning of measure 5.

pte Fl.
Cl.
Harm.
Xil.
1^{er} Piano
2^d Piano
1^{er} von
2^d von
Alt.
Velle
C.B.

pte Fl.
Cl.
Harm.
Xil.
1^{er} Piano
2^d Piano
1^{er} von
2^d von
Alt.
Velle
C.B.

10

Fl. Fl.

Cl.

Harm.

Xil.

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alt.

Violle

C. B.

Fl. Fl.

Cl.

Harm.

Xil.

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alt.

Violle

C. B.

